Brandenburg

St Martin in the Fields

BRANDENBURG
CHORAL FESTIVAL

AUTUMN
SERIES

Fauré Requiem

by candlelight

Pärt Berliner Mass

Choir of Royal Holloway

Conductor - Rupert Gough

Tuesday 12 November 7.30pm

Welcome to our first Brandenburg Autumn Series

Welcome to our very first Autumn Series! Following on from the success of the 4th Brandenburg Choral Festival earlier this year I am delighted to be able to present a short series of terrific concerts featuring both new choirs and some of our 'old friends' too. As with the main Festival the aim is to offer something for all musical tastes in a variety of interesting London venues. With the continuing support of our Artistic Patron, John Rutter CBE, we have some choral treats in store for you.

Please do pick up a brochure to find out about our other concerts in the run up to Christmas, and while you're here, why not see one of our lovely Ambassadors and sign up for our free email service. You will then receive information about all our forthcoming events and occasional special offers on ticket prices.

The very popularity of the Fauré Requiem can sometimes lead it to be performed in a hackneyed or perfunctory manner. In the masterful hands of Rupert Gough and his fine group of young singers from Royal Holloway, there is no possibility whatsoever of your leaving the event without the hairs on the back of your neck raised!

After the concert there should be just enough time to pop downstairs for a quick glass before our second concert of the evening. The job of bringing our short Autumn Series to a very special close lies in the very capable hands of one of my personal Top Ten Musical Heroes, Mr James Pearson. With his feet planted firmly in both the classical and jazz traditions, his performance is guaranteed to entertain.

I am sure you will enjoy a lovely evening and I look forward to seeing you at another concert soon!

Bob

Robert Porter
Brandenburg Artistic Director

P.S.

If you enjoy tonight's concert why not sign up as a 'Friend of the Brandenburgs'. It is an email service that keeps you up to date with our activities. There is no charge, you can withdraw from our mailing list at any time, and because we understand what a pain it can be constantly to receive unwelcome emails, we guarantee not to pass on your email address to anyone.

In particular it will enable us to send you details of our exciting Brandenburg Choral Festival next year.

Simply send us a quick one-line email asking to be put on the list to *brandenadmin@brandenburg.org.uk*

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SERIES

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Arvo Pärt
Berliner Messe
Kyrie
Gloria
Veni Sancte Spiritus
Sanctus
Agnus Dei

Gabriel Fauré
Requiem
Introit et Kyrie
Offertoire
Sanctus
Pie Jesu
Agnus Dei and Lux Aeterna
Libera Me
In Paradisum

Leilani Barratt - Soprano
Charlie Ruck – Baritone
James Kealey – Organist
Matthew Searles – Organist

Berliner Messe *Arvo Pärt (1935—)*

Arvo Pärt is the most prominent of all Baltic composers. In the late 1970s he began working in a minimalist style and drawing inspiration from Gregorian chant. His determination to write sacred music forced the composer to emigrate to Vienna and later Berlin where his international career really developed. He has now been able to return to his native Estonia and lives in the capital Tallinn. Pärt's gift is the ability to deliver intense, direct, and sometimes sensual emotion with the barest and simplest of materials – perhaps analogous to the Norman and early-Gothic church architecture for which he exhibits such affinity.

The *Berliner Messe* was composed in 1990 for four solo voices and organ and later revised for chorus and string orchestra. As it was intended for the feast of Pentecost a setting of the hymn *Veni Sancte Spiritus* is also included. The minimalist style is very different from the rhymically charged music of John Adams or Philip Glass. Most of the movements illustrate Pärt's method which he describes as 'tintinnbuli'. The sopranos and tenors sing only notes from a triad, with their lines therefore moving in leaps. Conversely the lines of the altos and basses involve stepwise movement, often clashing with the harmony of the other parts. Apart from the *Veni Sancte Spiritus*, which is in a constant triple time, the mass movements flow freely, with the meter dictated by the number of syllables in each word, resulting in music more akin to that of the early church.

(notes © Rupert Gough 2013)

Kyrie

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

Gloria

Gloria in excelsis Deo	Glory to God in the highest
et in terra pax hominibus bonae voluntatis.	and on earth peace to men of good will.
Laudamus te. Benedicimus te.	We praise you. We bless you.
Adoramus te. Glorificamus te.	We adore you. We glorify you.
Gratias agimus tibi propter magnam gloriam tuam.	We give you thanks for your great glory.
Domine Deus, rex coelestis,	Lord God, king of heaven,
Deus Pater omnipotens,	God the Father almighty,
Domine Fili unigenite, Jesu Christe,	Lord, only-begotten Son, Jesus Christ,
Domine Deus, agnus Dei, Filius Patris,	Lord God, lamb of God, Son of the Father
qui tollis peccata mundi,	you who take away the sins of the world,
miserere nobis;	have mercy on us;
qui tollis peccata mundi,	you who take away the sins of the world,
suscipe deprecationem nostram;	receive our prayer;
qui sedes ad dexteram Patris,	you who sit at the right hand of the Father,

miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spritu, in gloria Dei Patris.
Amen.

have mercy on us.
For you only are holy. You only are Lord
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.

Veni Sancte Spiritus

Veni Sancte Spiritus, et emitte
coelitus lucis tuae radium;
veni pater pauperum, veni dator munerum,
veni lumen cordium;
consolator optime, dulcis hospes animae,
dulce refrigerium;
in labore requies in aestu temperies,
in fletu solatium.
O lux beatissima, reple cordis intima
tuorum fidelium.
Sine tuo numine nihil est in homine,
nihil est innoxium.
Lava quod est sordidum, riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum,
rege quod est devium.
Da tuis fidelibus, in te confidentibus,
sacrum septenarium.
Da virtutis meritum, da salutis exitum,
da perenne gaudium. Amen. Alleluia.

Come, Holy Spirit, and give out
the heavenly radiance of your light;
come, father of the poor, come, giver of gifts,
come, light of all hearts;
best of comforters, sweet guest of the soul,
refreshingly sweet; rest in labour, calm in the storm,
solace in weeping.
O most blessed light, fill the inmost heart
of thy faithful.
Without your power there is nothing in a man,
nothing is wholesome.
Wash what is soiled, water what is parched,
heal what is wounded.
Bend what is set firm, warm what is cold,
rule over what has gone astray.
Give to your faithful, who trust in you,
your sevenfold gifts.
Reward the virtuous, release the rescued,
give joy for ever Amen. Alleluia.

Credo

Credo in unum Deum, Patrem ommipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram
salutem descendit de coelis, et incarnatus est
de Spiritu Sancto ex Maria virgine,

I believe in one God, Father almighty,
maker of heaven and earth,
of all visible and invisible things.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of the Father before all ages,
God from God, light from light,
true God from true God,
begotten not made, consubstantial with the Father
by whom all things were made.
Who for us men, and for our salvation,
came down from heaven, and was incarnate
by the Holy Spirit through the virgin Mary,

et homo factus est. Crucifixus etiam pro nobis:	and was made man. He was also crucified for us:
sub Pontio Pilato passus, et sepultus est.	under Pontius Pilate he died and was buried.
Et resurrexit tertia die, secundum	And on the third day he rose again in accordance
scripturas. Et ascendit in coelum:	with the scriptures. And ascended into heaven:
sedet ad dexteram Patris.	he sits at the right hand of the Father.
Et iterum venturus est cum gloria, judicare vivos	And he will come again with glory to judge the living
et mortuos: cuius regni non erit finis.	and the dead: there will be no end to his kingdom.
Et in Spiritum Sanctum Dominum, et vivificantem:	And in the Holy Spirit, Lord and giver of life:
qui ex Patre Filioque procedit,	who comes from the Father and the Son,
qui cum Patre et Filio simul adoratur	who with the Father and the Son together is adored
et conglorificatur; qui locutus est per prophetas.	and glorified; who spoke through the prophets.
Et unam sanctam catholicam	And in one, holy, catholic
et apostolicam ecclesiam. Confiteor unum	and apostolic church. I confess one
baptisma in remissionem peccatorum.	baptism for the remission of sins.
Et expecto resurrectionem mortuorum,	And I await the resurrection of the dead
et vitam venturi saeculi. Amen.	and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,	Holy, holy, holy,
Dominus Deus Sabaoth.	Lord God of hosts
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.

Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,	Lamb of God, you who take away the sins
miserere nobis.	of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi	Lamb of God, you who take away the sins
dona nobis pacem.	of the world, grant us peace.

Requiem *Gabriel Fauré (1845–1924)*

Fauré began work on his Requiem in 1887 purely, in his own words, 'for the pleasure of it'. At the time he was the choirmaster at the fashionable church of the Madeleine in Paris, and the completed first version of the Requiem was first performed there, under his direction, on 16 January 1888 on the occasion of the funeral service of a parishioner, Joseph Le Soufaché. The work continued to be performed in this first version until 1893 when Fauré made an expanded version introducing the Offertoire and Libera Me and including parts for bassoons, horns and trumpets. A third version followed for full orchestra, which received its première in July 1900 at the Trocadéro Palace during the Paris World Exhibition. In its sequence of movements the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical Pie Jesu and the transcendent In

Paradisum, with its soaring vocal line and murmuring harp accompaniment. He also omitted the Dies Irae and Tuba Mirum - for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a requiem without the Last Judgement. In comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz, Fauré's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal.

Introit et Kyrie

Requiem aeternam dona eis, Domine,	Rest eternal grant them, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine on them.
Te decet hymnus, Deus, in Sion,	To thee praise is due, O God, in Zion,
et tibi reddetur votum in Jerusalem.	and to thee vows are recited in Jerusalem.
Exaudi orationem meam;	O Lord, Hear my prayer;
ad te omnis caro veniet.	unto thee all flesh shall come.
Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

Offertoire

Domine Jesu Christe, Rex gloriae,	Lord Jesus Christ, King of Glory,
libera animas defunctorum	deliver the souls of the dead
de poenis inferni,	from punishment in the inferno,
et de profundo lacu.	and from the infernal lake.
Libera eas de ore leonis,	Deliver them from the mouth of the lion,
ne absorbeat eas tartarus,	lest the abyss swallow them up,
ne cadant in obscurum.	lest they fall into the darkness.
Hostias et preces tibi,	Sacrifices and prayers to thee,
Domine, laudis offerimus.	O Lord, we offer with praise.
Tu suscipe pro animabus illis	O receive them for the souls of those
quarum hodie memoriam facimus.	whom today we commemorate.
Fac eas, Domine,	Make them, O Lord,
de morte transire ad vitam,	to pass from death to life,
quam olim Abrahae promisisti,	as thou of old hast promised Abraham
et semini eius.	and his seed.
Amen.	Amen.

Sanctus

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy,
Dominus Deus Sabaoth.	Lord God of hosts.
Pleni sunt coeli et terra gloria tua.	The heavens and earth are filled with thy glory.
Hosanna in excelsis.	Hosanna in the highest.

Pie Jesu

Pie Jesu Domine,	Merciful Lord Jesus,
dona eis requiem,	grant them rest,
requiem sempiternam.	rest everlasting.

Agnus Dei et Lux Aeterna

Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who taketh away the sins of the world,
dona eis requiem,	grant them rest,
requiem sempiternam.	rest everlasting.
Lux aeterna luceat eis, Domine,	Let light eternal shine on them, O Lord,
cum sanctis tuis in aeternum,	with thy saints forever,
quia pius es.	for thou art merciful.
Requiem aeternam, dona eis, Domine,	Rest eternal grant them, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine on them.

Libera Me

Libera me, Domine,	Deliver me, O Lord,
de morte aeterna,	from eternal death,
in die illa tremenda	on that fearful day
quando coeli movendi sunt et terra,	when the heavens are moved and the earth,
dum veneris judicare	when thou shalt come to judge
saeculum per ignem.	the world through fire.
Tremens factus sum ego, et timeo	I am made to tremble, and I fear,
dum discussio venerit,	when the desolation shall come,
atque ventura ira.	and also the coming wrath.
Dies illa, dies irae,	That day, the day of wrath,
calamitatis et miseriae,	calamity, and misery,
dies magna et amara valde.	that terrible and exceedingly bitter day.
Requiem aeternam, dona eis, Domine,	Rest eternal grant them, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine on them.
Libera me, Domine.	Deliver me, O Lord.

In Paradisum

In paradisum deducant te angeli,	May the angels lead you into paradise,
in tuo adventu	in your coming
suscipiant te martyres,	may the martyrs receive you,
et perducant te	and may they guide you
in civitatem sanctam Jerusalem.	Into the holy city, Jerusalem.
Chorus angelorum te suscipiat,	May the chorus of angels receive you
et cum Lazaro quondam paupere	and with Lazarus once poor
aeternam habeas requiem.	may you have eternal rest.

(notes © Alice Usher and Alice Carthy)

Choir of Royal Holloway

The Choir of Royal Holloway is considered to be one of the finest mixed-voice collegiate choirs in Britain, attracting top reviews from all major music publications. The choir gives around 50 concerts a year with a particular specialism in music from the late renaissance and contemporary music, especially from the Baltic States. Comprising 24 Choral Scholars, generously funded as a part of the Santander Universities Scheme, the choir undertakes a busy schedule of concerts, international tours, recordings and broadcasts as well as weekly services in the college's beautiful chapel.

The choir records exclusively for Hyperion Records and it is through this relationship, and subsequent live performances, that the choir has developed a particular reputation for the performance of music from the Baltic region. This summer they performed *Kreek's Notebook* in Estonia with the Tallinn Chamber Orchestra in a performance which was broadcast on Estonian Independence Day. Other engagements this year have included the Cheltenham Festival with Dame Felicity Lott and at the Cadogan Hall alongside the King's Singers.

Sopranos

Sanda Audere, Ellie Carnegie-Brown, Samantha Cobb,
Sophie Edwards, Natalie Leeder, Emma MacDonald,
Clare MacMillan, Victoria Meteyard, Frances Stafford

Altos

Leilani Barratt, Timothy Braithwaite, Charlotte Ellis,
Charlotte Graham, Thomas Motley, Laura Rakotonirina

Tenors

Gareth Davies, James Gallimore,
Ewan Stockwell, Jack Wilde

Basses

Thomas Graebe, Dominic Pini, Charlie Ruck,
James Sperling, Mikhail Sturman, Ciaran Walshe

Rupert Gough - Conductor

Rupert Gough has been Director of Choral Music and College Organist at Royal Holloway, University of London, since 2005 and previously spent 11 years as Assistant Organist at Wells Cathedral. Under his guidance, the Choir of Royal Holloway has developed into a choir of international repute, particular through its series of recordings for Hyperion Records.

Born in 1971, Rupert was a chorister at the Chapels Royal, St James's Palace, and won a piano scholarship to the Purcell School. He received (with distinction) a Masters degree in English Church Music from the University of East Anglia while Organ Scholar at Norwich Cathedral. As an organist, he is particularly renowned for his violin and organ duo. The Gough Duo has travelled widely, performing across the USA and in Moscow and Hong Kong. As a conductor he has worked with a variety of professional choirs and orchestras including the Britten Sinfonia, the London Mozart Players, the Tallinn Chamber Orchestra and Florilegium as well as many distinguished soloists.

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